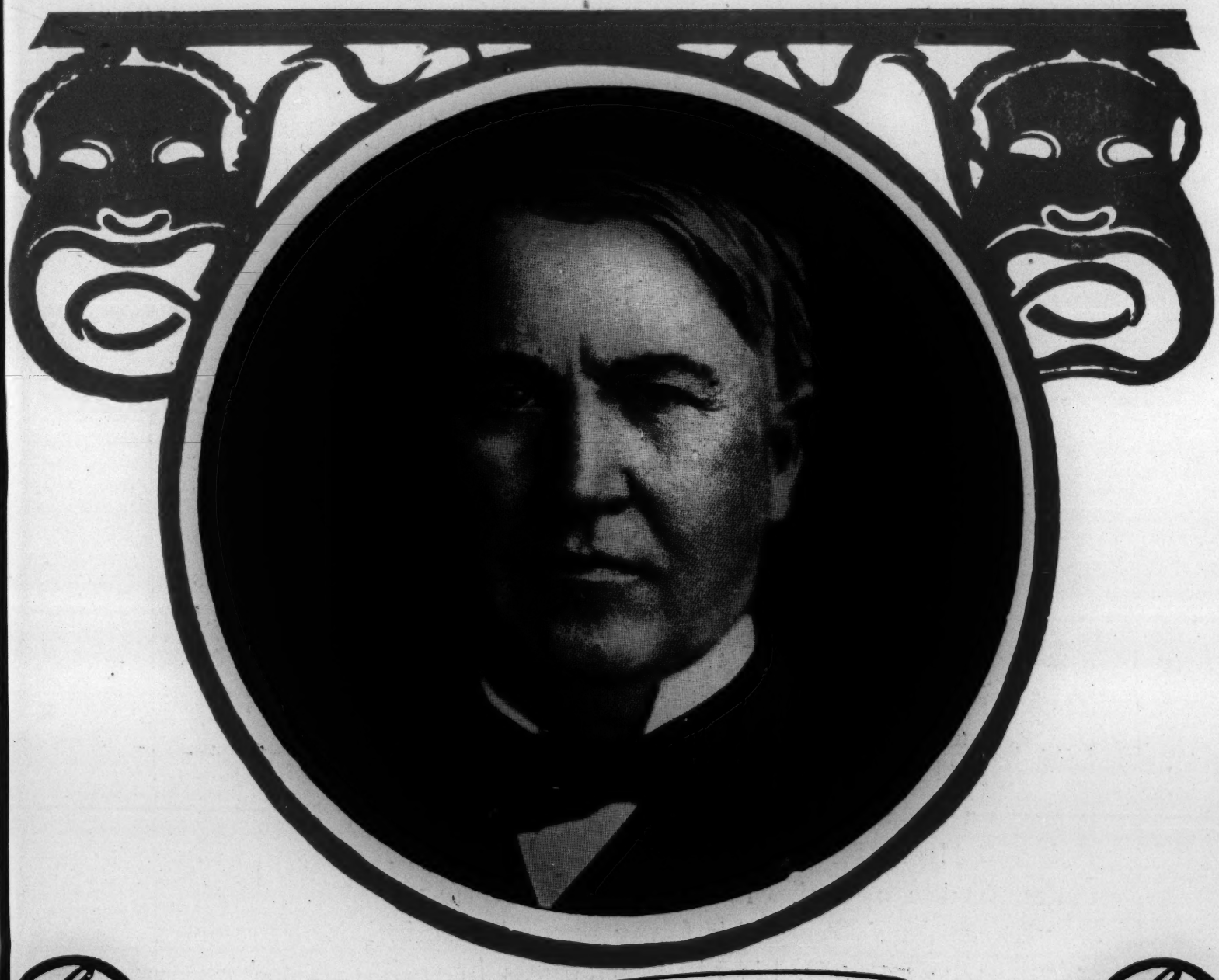
The EDISON KINETOGRAM

VOL. 4 London Edition, March 15, 1912 No. 11



Thomas A Edison.

Particulars regarding the Celebration of Mr. Edison's Sixty-fifth Birthday will be found on page 10.

EDISON FILMS TO BE RELEASED on April 3, 6, 10 & 13, 1912

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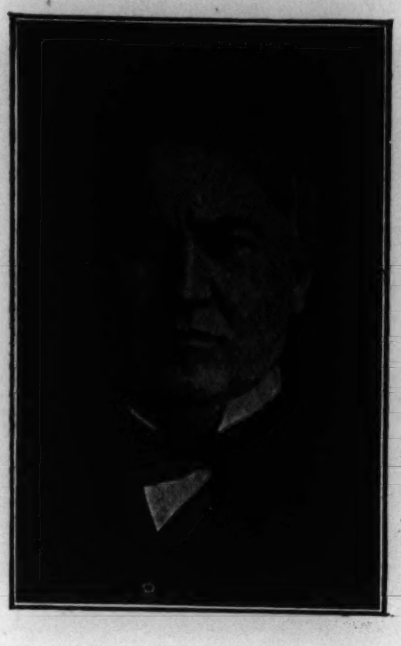


THOMAS A. EDISON, to whom the world owes the Moving Picture Idea.

Edison Kinetogram

A Semi-Monthly Bulletin of Moving Picture News, with the emphasis on Edison Films and Kinetoscopes.
Published by THE EDISON MANUFACTURING CO., Ltd.
City Offices: 25, Clerkenwell Road, London, E.C.,
& Edison Works, Willesden Junction, London, N.W.

EDISON FILMS

Released between April 1st and 15th, 1912.

FROM an educational standpoint, as well as from that of general interest, "Life in the United States Army," scheduled for April 10th, is unique. It shows the method of enlisting men in the United States Army, the tribulations of the new recruits, the soldiers' play, their work, parades, and finally the operation of twelve-inch disappearing guns. The popularity of films of similar character released in the past prompts us to predict much enthusiasm over this one.

There is the same fascination about a state fair as a circus—perhaps a little more. For that reason, if for no other, "Brockton Fair and Horse Show," scheduled for release on April 3rd, will make a wide appeal. It is full of interesting scenes.

"The Bo'sun's Watch" is funny beyond description, the poor bo'sun, who through his big-heartedness in trying to help a friend in need, shatters the romance of his life, and his affianced, one Bedelia, goes to his captain and rival.

"A Question of Seconds" is a real "thriller," dealing with love and heroic devotion.

The remaining films reviewed in this issue, "A Romance of the Cliff Dwellers" (Dramatic), "The Stuff That Dreams Are Made Of" (Comedy), and "Codfish Industry, Newfoundland" (Descriptive), are subjects which will be equally popularly received.

Edison Release Days: Every Wednesday and Saturday

EDISON FILMS

To be released on **April 3rd, 6th, 10th & 13th, 1912**

A Romance of the Cliff Dwellers

Taken at the Cliff Dwellers' Canyon, Manitou, Colorado

(DRAMATIC) Released April 3rd, 1912

Film No. 6940 Copyrighted, December, 1911 Code, Vorgeblich Approx. Length, 1000 feet

CAST OF CHARACTERS.

THE MAIDEN ..... LAURA SAWYER

RIVALS FOR HER HAND ..... HERBERT PRIOR, JAMES GORDON

IN this story the Edison company has reached across the broad extent of civilization and touched the borders of America's barbaric past, weaving a tragic romance about that ancient race of people who founded their homes high up on the mountain cliffs, and of whose habits, lives and environments there is so little left that no one can say, with authority, just who and what they were. But it is safe to say that love and hatred dwelt within their breasts, and upon that eternal theme has the latest Edison production been founded.

The story itself deals with the primitive instinct of mankind—to desire was to take at strength of arms, and thus one of the chiefs chose for his own a maiden fair who was loved in turn by a young brave, and whose admiration she returned. But like unto the dark ages, whenever a man desired a maid he took her with or without her leave. Thus far did the chief go, but her lover decides to match his strength of arms for so fair a bride, and they fight upon the cliff's edge. But here the maid takes up the bow of fate and sends an arrow into the heart of her captor. Thus the two forest lovers are united, but a life for a life is the law of their race, and the lover is brought to the council chamber and tried before his kinsmen. To shield the woman he loves he remains silent. He is tortured at the council fire, but still he will not speak until his groans of agony and despair reach the ears of the maiden who, braving all the members of her race, confesses and is condemned to take the awful plunge over the falls into the black pool at dawn. Man and maid are permitted to watch the coming of the day together. Then they are parted, and she goes forth to meet her death alone. Placed in a canoe and covered with pine boughs she is lashed in and slowly left to drift onward to her fate. Here the picture takes on an almost poetic beauty in its solemn grandeur and magnificent scenic environment. An awe-inspiring moment and the frail bark plunges downward into the dark depths below.

This picture is enacted with a tragic solemnity that will hold the spectator.

Posters for this subject will be issued.

Brockton Fair and Horse Show

Brockton, Mass., October 3rd to 6th, 1911

(DESCRIPTIVE)

Released April 3rd, 1912

Film No. 6930 **Copyrighted, December, 1911** **Code, Vorfordern** **Approx. Length, 990 feet**

WHERE is the one who is not attracted by a state or county fair, and who, if he were able, would not always go? Through the medium of this film anyone is privileged not only to see the wonders of the great Brockton Fair of 1911, but to see all of them from far more desirable points than the average visitor to the fair itself.

This is one of the most important state fairs held in the United States, and attracts hundreds of thousands of people. It lasts four days, and comprises all kinds of sports, parades, a dairy show and a horse show probably equal to any held in America. In the fair held last year the managers surpassed themselves. Events of interest followed so closely that it was next to impossible to photograph them all. However, it may safely be said that the greatest interest and the greatest novelty are centred in the scenes which we show on this reel.

After getting an impression of the vast crowds (including a novel view taken from the Ferris Wheel), we are shown the parade for and the reception of Governor Foss, on Friday, October 6th. Then, after various horse races, we see the finish of the Marathon from Boston (twenty-three miles away), a sack and potato race, a glimpse of aviation, and, more interesting and exciting still, an old-fashioned firemen's muster—the hand pumping and the struggle for supremacy in forcing a stream the greatest distance through a fire hose.

After that, we are taken through the horse show with its high jumping and the beautiful animals being driven single, tandem and four-in-hand; then through the dairy show, to see the finest breeds of cattle in the world. In one or two close views of enormous prize bulls we feel quite as well satisfied from their attitude that they are on the screen and not in our midst.

This is a picture out of the ordinary—one that will hold the attention of an audience wherever shown.

Posters for this subject will be issued.

The Stuff That Dreams Are Made Of

(COMEDY)

Released April 6th, 1912

Film No. 6939 **Copyrighted, December, 1911** **Code, Vorgebirge** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

A COUNTRY FARMER ..... WILLIAM WEST
HIS DAUGHTER ..... MARY FULLER
HER SWEETHEART.. ..... YALE BENNER
THE RICH MAN ..... JAMES GORDON
HIS DAUGHTER ..... LAURA SAWYER

JUST of what sort of stuff dreams are made would be hard to say; there is such a variety of stuff. It may be a late dinner of Welsh rarebit, or lobster a la Newburgh. A troubled mind or a full stomach are considered excellent prescriptions for dreams, but this particular dream of which we speak is made of wholesome laughter, dramatic absurdities and an abundance of fun mixed with a little romance just to quiet the laughter tears that are sure to follow after witnessing this clever comedy of ideas.

Nell, of course, was poor, but Nell was pretty, to be sure. Therefore, it is not much to suppose that pretty Nellie Brown was also loved. By whom? A poor country boy; who else could it be? Nellie's father had a farm, and of course the aforesaid farm had a mortgage and, of course, that mortgage was about to be closed by a rich old man who had a proud young daughter who smiled on the poor country lad. And little Nellie's heart beat fast and hard, then soft and slow until she fell asleep looking at the firelight. And when next we see pretty Nellie Brown again she has become Nellie the poor typewriter in a great city. Nellie is loved by Mr. Villain. Alas, poor Nell. Here all her troubles begin. Her brave, poor but proud, young lover knocks Mr. Villain down, and therefore enters Miss Heavywoman, who at once falls in love with the poor young man and from this on the plot thickens and thickens until it almost curdles the milk of human kindness. Nell is locked in a safe and hurled down from the thirty-third floor of a skyscraper. But ere she reaches terra firma, our young hero catches the safe in his arms and releases poor Nellie, only to fall into the hands of Mr. Villain disguised as a detective and taken to prison for robbing the safe. What hero was ever cast into prison who was not rescued by Miss Heroine? This was no exception to the rule and consequently Miss Heavywoman was foiled. Again here the plot thickens and thickens and we laugh on to the end. Then poor Nellie Brown awakes and wonders at the queer stuff dreams are made of.

A comedy well acted and full of fun will be the verdict of all the spectators who witness it.

Posters for this subject will be issued.

A Question of Seconds

(DRAMATIC)

Released April 10th, 1912

Film No. 6950 **Copyrighted, January, 1912** **Code, Vorgestern** **Approx. Length, 775 feet**

CAST OF CHARACTERS

THE RANCHMAN ..... CHARLES OGLE
BONITA, his daughter ..... MARY FULLER
HARDWELL, a young surveyor ..... HAROLD M. SHAW
HALIGO LADEREZ ..... RICHARD NEIL

HARDWELL, a young engineer, running a new railroad through a rough Western section, meets and falls violently in love with Bonita, daughter of Jim Collins, a wealthy ranchman. Bonita is also favourably inclined toward Hardwell, to the great chagrin of Haligo Laderez, a wealthy Mexican, who sees in Hardwell a dangerous rival for Bonita's affection.

It is Bonita's preference for Hardwell's society that makes Haligo plan to get him out of the way. Hardwell's labourers are all Mexicans. To these Haligo goes and convinces them that Hardwell is not paying them sufficient wages and incites them to demand more. This they do only to be met by a flat refusal by Hardwell.

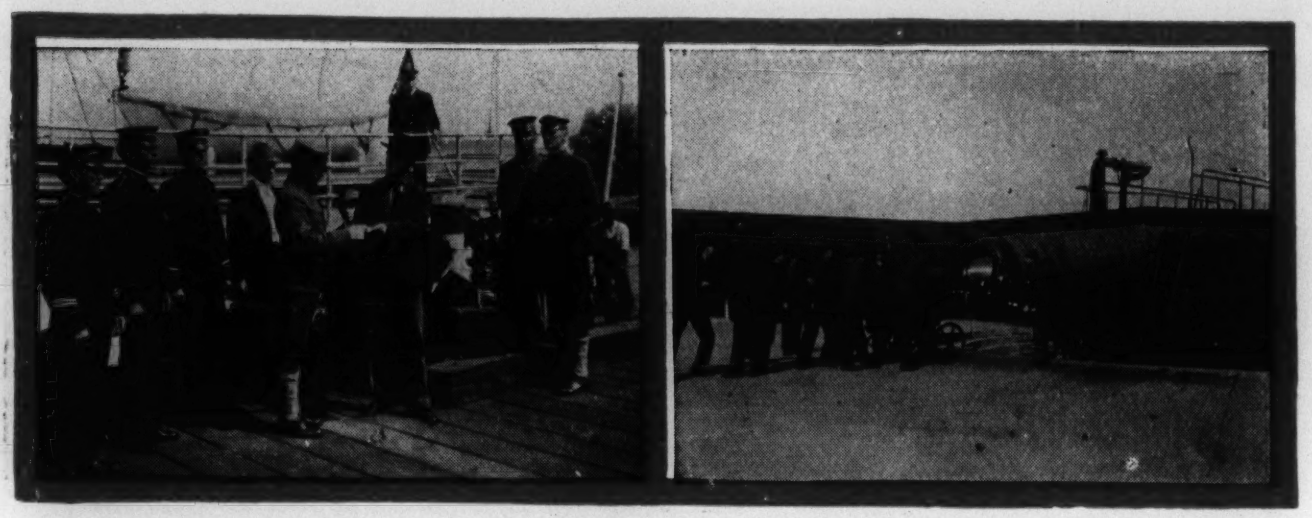
Haligo then advises them to use violence, and, sending various parties to prevent his escape, leads a party to capture Hardwell. Arriving at his cabin they find only his two assistants, whom they capture.

Hardwell in the meantime has attempted to ride to town to notify the sheriff, but is headed off by a gang in ambush. He faces about and in attempting to ride through the narrow railroad cuts finds himself hemmed in at both ends and is obliged to take refuge behind a natural barricade of rocks.

Unable to dislodge Hardwell, Haligo suggests the use of powder. A can is soon obtained and, by keeping up a heavy fusilade, they manage to place it before the barricade and light the fuse.

In the meantime Bonita has obtained the help of the sheriff and a lot of cowmen, who, riding at top speed, arrive just in time to save Hardwell from being blown into the air. The next day Hardwell insists that he needs a guardian, and Bonita's father, seeing no objection, allows her to accept the position for life. The picture closes with this scene.

Posters for this subject will be issued.



Life in the United States Army

(DESCRIPTIVE)

Produced by special permission of the United States War Department.

Released April 10th, 1912

Film No. 6915 **Copyrighted, November, 1911** **Code, Vorderste** **Approx. Length, 1000 feet**

WITH the co-operation of the U. S. War Department the Edison Company has been able to obtain a series of wonderfully interesting pictures, showing the life of the army recruit from his enlistment until he reaches the standard of perfection demanded by the army authorities.

A young man out of work is attracted by the United States Army posters and after questioning the sergeant on duty decides to enlist. He is brought before the recruiting officer where, after a preliminary examination, including reading and writing, he is sent to the recruiting depot.

Arriving with a number of other recruits from various parts of the country, he undergoes the final examination. If you have an idea that it is an easy matter to enter the army the severity of this examination will change your opinion. Heart, lungs, eyes and ears must be in perfect condition, the applicant must be able to read and write, and, to prevent criminals entering the army, his finger prints are forwarded to Washington. If it is found that he has ever been the inmate of a prison or reformatory he is promptly dismissed. Only after the examination has been safely passed is the oath of allegiance administered. Then begins the making of the soldier. He is taught the drills, manual of arms and the routine of army life. His time is not all spent in work, for all Uncle Sam's army posts provide amusements and athletic contests for the men. Swimming, running, baseball, football, boxing, motion pictures, billiards, etc., all these tend to break the monotony of barrack life.

We follow our recruit to the coast artillery corps where the heavy guns in the service are shown at target practice. The target, thirty by sixty feet, is towed about six miles to sea. At the battery this range is quickly found and reported. The gun is trained and a moment later, with a roar, the gun is discharged. The shell strikes the target, sending the fragments several hundred feet in the air. The scenes showing these heavy guns in action and the striking of the shells, show the perfection that has been reached by the United States gunners, and are of thrilling interest.

A beautiful picture photographically.

Posters for this subject will be issued.

The Bo'sun's Watch

(COMEDY)

Released April 13th, 1912

Film No. 6916 **Copyrighted, November, 1911** **Code, Vorderzahn** **Approx. Length, 1000 feet**

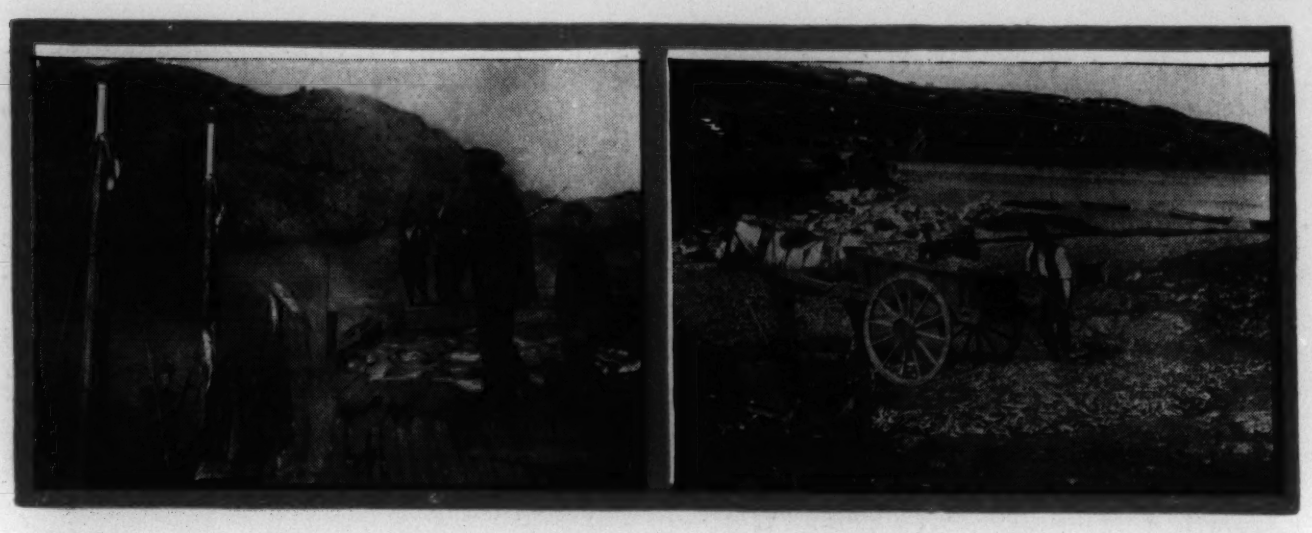
CAST OF CHARACTERS

THE BO'SUN ..... EDWARD O'CONNOR
THE CAPTAIN ..... ROBERT BROWER
HIS DAUGHTER ..... ELSIE McLEOD
HER SWEETHEART ..... EDWIN CLARK
BEDELIA ..... ALICE WASHBURN

WHEN the good ship "Evening Star" arrived in port, Pat Murphy, the boatswain, was compelled to stay on watch, much against his will. He had intended to go ashore and marry Bedelia McCann that very day, but plead as he will the captain remains obdurate and he is compelled to stay on board boat. To make matters worse, the captain upon going ashore finds Jack Stanley, a young man, paying court to his daughter. This so arouses the captain's anger that he shuts her up in the ship's cabin, commanding Pat, the bo'sun, to keep strict watch over her. As soon as the coast is clear, Mary writes Jack a note declaring her willingness to elope with him, and after much persuasion induces the bo'sun to deliver it. Feigning sympathy for the girl, he takes advantage of the opportunity to go ashore, but instead of delivering the note he goes direct to the widow's house, and together they hurry to the parsonage, where the bo'sun finds to his great surprise that Mary and Jack have reached there first and are in the adjoining parlour being united in the bonds of matrimony. So Pat and Bedelia sit down to await their turn. This delay is fatal to the bo'sun's happiness, for during the wait Mary's undelivered love epistle falls from his pocket into the hands of the widow, who, after learning its contents, denounces him as a perfidious trifler. At this point the captain arrives at the parsonage, his eloping daughter being united to Jack in one room and the bo'sun quarrelling with the widow McCann in another. After a stormy scene he relents towards his daughter, but reprimands the bo'sun severely for insubordination. In the widow the captain recognises an old sweetheart of his · the old love returns, and being a widower, both agree that there is no time like the present, and he leads her to the altar, leaving the poor bo'sun out in the cold, cruel world.

An effective comedy, well acted and highly entertaining throughout.

Posters for this subject will be issued.



Codfish Industry, Newfoundland

(DESCRIPTIVE)

Released April 13th, 1912

Film No. 6945 **Copyrighted, January, 1912** **Code, Vorgemach** **Approx. Length, 340 feet**

THIS picture affords an opportunity for thousands of people to see "The Newfoundlanders," earnestly bent on the chief occupation of their country. A fair conception of the magnitude of the cod-fish industry is given in a view of many ships engaged in the trade, as they lay at anchor on the placid waters of a snug little harbour, protected from wind and storm by a stern and majestic coast.

There are many other views of interest—especially the drying process, in which thousands of fish are spread on huge frames and allowed to dry in the sun, after which they are ready for transportation to various parts of the world.

The coast is bleak and the perils of the fishermen are great. It is not likely that many of the consumers of the codfish realise what struggles and privations are necessary before it can be brought to them on their tables. The film is picturesque in the extreme, one view in particular—that of towing the fishing schooners—being of great photographic beauty.

Mary Fuller's Adventures

In a recent article appearing in *Collier's Weekly*, the leading lady of the Edison Stock Company, related some of her experiences as a photo-player. The thousands of spectators who have daily admired her charming acting upon the screen would never suspect that Mary Fuller has been thrown twenty feet by a broncho, choked into insensibility by an over-zealous Italian "husband," and lowered by a rope from a fourth-story window far above a steep embankment.

On another occasion, while playing Eliza, she experienced genuine terror as she slipped and slid over huge ice cakes while being chased across a real frozen river by thoroughbred bloodhounds. As the daughter of a factory owner, she had to separate two gangs of the toughest individuals the manager could procure. Once again she risked her pretty neck to jump from one flying automobile to another, and later she fell so realistically from a circus horse that she was picked up unconscious.

These instances will serve to show the incidental side of photo-playing, which is somewhat calculated to relieve the monotony of the daily grind of rehearsals and acting before the relentless camera.

Edison's Sixty-fifth Birthday

Wizard Tendered a Surprise Party at His Home in Llewellyn Park by Some of His Friends—Says He Feels as Young as He Ever Did and Does Not Think of Retiring from Active Life – A Testimonial from His Business Associates — Silver Loving Cup Also Presented.

Thomas A. Edison was sixty-five years old on Sunday, February 11, and so forty of his friends and neighbours Saturday night gave him a birthday eve "surprise party" at his home in Llewellyn Park, West Orange, N.J.

The inventor, seated in a concrete armchair that he himself had made, presided at the feast. Ducks paddled about one artificial pond in the room, and goldfish swam in another. Many tiny electric lights gleamed in a real hedge around the water. A small cement house—the "house of the future," Mr. Edison calls it—had a place in the fairy-like scene. There was music.

"Oh, yes, I s'pose I'm sixty-five," said the host, "but why remind a man that he is growing old—why congratulate him?" Then he smiled, and added that he has no more sentiment about birthdays than he has about kilowatts or amperes or any of the other strange things that link his life to the electrical energy of the world. He said he was unable to realise that the addition of such a mere thing as a year really added anything to his age.

"I feel," he went on, "as young as I ever did. I eat well and sleep like a log. I guess anybody that can say that can lay claim to good health. Last night I turned in about midnight and I was up and at it again about 4.30 this morning. I don't have to use any alarm clock either, like some of you younger fellows. Six flights of stairs don't mean any more to me than you.

"Retire did you say? Nothing of the kind in my mind. It wouldn't do for me to lay aside any of the work that I am on now. There's a lot of inventions that need my attention. There is plenty for me to do."

Robert T. Lozier was toastmaster at the dinner. A testimonial was presented to Mr. Edison by T. Comerford Martin, and Edward H. Johnson gave the inventor a silver loving cup. The souvenirs were inscribed bronze paper weights, on which were pictures of Mr. Edison, Menlo Park, and a storage battery; also on the souvenir was the Edison motto:

"Everything comes to him who bustles while he waits."

Samuel Insull, of Chicago, responded for Mr. Edison to the congratulatory speeches that were made. The host appeared in the best of health and spirits.

The testimonial from his business associates extended greetings to Mr. Edison on the thirty-third anniversary of the founding of his electrical industries, and stated that the givers felt there could be no higher tribute to Mr. Edison's genius than a simple statement of the facts of his achievements.

Among those present were Schuyler F. Wheeler, of Newark; Charles L. Edgar, president of the Boston Edison Co.; John W. Lieb, jun., vice-president of the New York Edison Co.; T. B. Shaw, of Williamsport, Pa.; Frank L. Dyer, president of the Edison West Orange Works Co.; Frank J. Sprague, of New York; Arthur Williams, of the New York Edison Co.; Mrs. Edison, the inventor's wife; his daughter, Miss Madaline Edison; and his son Charles.

—*Talking Machine World, N.Y., U.S.A.*

The engrossed testimonial above mentioned was worded as follows:—

To Thomas Alva Edison, greeting:

On this, your sixty-fifth birthday and thirty-third anniversary of your inauguration of the now world-wide industries, based on the generation and distribution of electrical energy, your associates in the pioneering days unite in this tribute of appreciation and affectionate regard, and bear witness to posterity that despite a marvellous development of electric lighting and allied arts, the comprehensive system originally worked out by you remains to-day unchanged in any essential.

We feel that no higher tribute to your genius can be paid than is embodied in the simple statement of fact, but we are not content with this alone. We have another obligation, of which it is our pleasure to acquit ourselves on this happy occasion, namely, the acknowledgment of our indebtedness to you for the great example you have given us of indomitable energy, patient perseverance in pursuit, modesty in achievement, charity towards detractors, sympathy with fellow pioneers and co-workers, and an utter disregard for profit for its own sake.

Miss Miriam Nesbitt

Miss Nesbitt was born in Chicago, Ill., U.S.A., educated at the public schools in that city and at Notre Dame, Indianapolis and Mary Sharpe College, Winston, Tennessee. On January 20, 1897, she made her stage debut at Hoyt's Theatre at a matinee given by the Wheatcroft Dramatic

School, in "The Cup of Betrothal," by Charles Braley. February 24th next Daniel Frohman witnessed her performance, and observing her unusual talent, engaged her to support James K. Hackett on his first starring tour. She was with Mr. Hackett the entire season of 1898-99, and during the summer of 1899 she played with the Bond Stock Company at Albany, N.Y.; with Joseph Haworth, in "Robert of Sicily," 1900; Ada Rehan, 1901; William H. Crane, 1902; Henry E. Dixey, in "The County Chairman," 1903; "Peter Pan," London, 1904; "The Embassy Ball" company, 1905; "The Road to Yesterday," 1906-7; "The Travelling Salesman," 1909-10. It was at the close of this season that Miriam Nesbitt entered into the newer field of dramatic art (motion picture plays) and cast aside the lure of the footlights and its silvery overtures for an engagement with the Thomas A. Edison Stock Company. It is here that her ability as a motion picture actress has plucked for her the laurels of the silent drama.

Sir Gilbert Parker and the Photo-play

Following our announcement in the January 1st issue of the *Kinetogram*, we are pleased to inform the trade that of Sir Gilbert Parker's works, we have just completed the initial story, "The House with the Tall Porch," which has been elaborately staged in Bermuda.

Further interesting subjects to be produced in the near future are "The Stake and the Plumb Line," and "She of the Triple Chevron."

It is anticipated that we shall probably issue one of Sir Gilbert Parker's stories in photo-play form every two or three weeks, but we shall have more to say on this point later on.

The Dickens Fellowship Society & the 'Martin Chuzzlewit' Film

Dear Sirs,—

We wish to thank you on behalf of those members of the Council of the Dickens Fellowship for the privilege of witnessing the private exhibition of your "Martin Chuzzlewit" on Feb. 16th last, and to assure you of the great pleasure it afforded them.

We regard it in many ways as a remarkable representation of the dramatic episodes of the novel, and were astonished to find that it was possible to portray so many of the salient features of the story in so short a period. The acting and setting were alike of a notable order.

Mrs. Perugini, the novelist's daughter, who accompanied us, was pleased with the general excellence of the representation, and she joins us in wishing you every success with it.—We are, yours very truly, for the Committee of Management,

B. W. MATZ.

The release date is drawing near of the remarkable Edison film-play, in three reels, adapted from Dickens's famous novel, "Martin Chuzzlewit." No showman should miss this extraordinary production. It gives a clear and vivid rendering of the story and all the well-known characters—the hypocritical Pecksniff, jolly Mark Tapley, Tom Pinch, and others are just as the author portrayed them . . . —*The Era.*

Wonderful London

Living Pictures: some of the marvels of Film Town

A further extract from Mr. Ariel Wright's article under the above heading in a recent issue of the London *Evening News*:

It is in the production of the films, however, that ingenuity has fullest play. . . . The studios are veritable theatres in miniature; camera and operator constitute the audience. Footlights give place to powerful hanging arc lamps of 200,000 candle-power. Stage scenery of every variety is available; the wardrobe offers the requisite choice of costume; the "property" room is well stocked; even the orthodox "Green room" invites the performers to rest during their waits." . . .

To witness as I did the production of a drama played for cinematograph purposes, is a curious experience. The performance is purely in pantomime. No audible word is spoken, though the performers mutter under their breath expressions in harmony with the emotions they are interpreting. These serve the double purpose of giving the requisite facial movement and of intensifying the dramatic action. . . .

The film exposed in the camera constitutes when developed what photographers describe as a "negative." From it can be obtained as many "positives," or films for projection on the screen, as may be required. . . . At one end the machine is fed with the creamy-yellow unused film; at the other end the same length of coil, with its thousands of tiny pictures, is finished save for the process of drying.

Almost uncannily human does the machine appear in one respect. In a thousand feet of negative film differences of density are unavoidable; to obtain an evenly printed positive these demand readjustment of the light power. Such variations the machine automatically detects, giving warning to the operator by ringing an electric bell. . . .

The printing of the positive film from the negative is an example of applied ingenuity. Sensitised film and negative, placed in close contact, pass for an instant under an electric light. Turned aside, the negative is automatically re-wound on a spool; the positive film travels along a number of long narrow troughs, successively passing through developing and fixing solutions. As it slowly progresses the gradual appearance of the image may be noted.

"The Daisy Cowboys"

An Edison Film that Gets Home

There is something about an Edison picture that makes it always get home. Sometimes it is the scenery, sometimes it is the acting, but more often it is the story. The Edison Company scenario writers seem endowed with the gift of being able to take the most commonplace incident and to so weave around it a story that possesses just that amount of pathos which causes the lump to rise in one's throat, and which creates the resolve to try and do better in the future than in the past; to endeavour to alleviate sorrow and suffering so far as in one lies and to avoid causing grief and pain to those around one. And this, after all, is what the moving picture should do. It should be an agency for the uplifting of the people, a corrective force, and one making for the advancement and education of all. In "The Daisy Cowboys," length 1,000 feet, to be released on March 27th, the Edison Company have given us a picture which complies with all the requirements enumerated above. This picture exists for the sake of a novel incident from which it takes its name and which comes at the end of the film. The main scenes in the picture are lovely. There are two in which the lighting is very pretty indeed; one is the light through a window, the other firelight. The film also gives a beautiful view of a cattle ranch, a cowboys' camp fire at night, and a storm of real rain.—*Kinematograph and Lantern Weekly.*

Last Monday at the Cinema de Paris, as usual, a first-rate programme was being presented. Among the notable films were Edison's amusing farce, "How the Telephone Came to Town . . ."—*Bioscope.*

"So great was the success which attended the first presentation of your 'Three Musketeeers' at the above Palace during Christmas week that I have re-booked it for February 26th (three nights). I should be glad if you could send me postcards of this production, as I have had a big demand for same." . . .—Mr. H. Denny, The Oxford Picture Palace, Jeune Street, Oxford.

"Lead, Kindly Light"

The outstanding features of this film are acting and staging, both of which are beyond reproach. . . . The plot is carefully put together, with the result that one does not lose one's interest for a moment. Miss Bessie Learn, as "Nellie Gray," is charming, and renders a difficult part quite convincingly, whilst Mr. Charles Sutton and Mrs. Wallace Erskine, as the old "father" and "mother," are responsible for two character studies which would be hard to equal for finish and artistry. The part of "The Woman" is very far from easy, but Miss Laura Sawyer manages it with the greatest tact and skill, making sincere and strong a *role* which is full of potential theatricisms for a less practised player. Mr. Guy Hedlund, as the "City Salesman," is an excellent villain, and infuses his part with quite remarkable realism. Mr. Barry O'Moore, as the "Village Lover," is sufficiently "village-like," and his tie is quite a triumph of rusticity.—*Bioscope.*

The motion picture has become an institution which must be reckoned with, but it must be done in a reasonable way. When it is bad there are ways to improve it. When it is good, as it is most of the time, the producers should be encouraged instead of criticised. Make your declarations reasonable and those who have the interest of the young people in view will listen to you and will add their influence to yours in the effort to improve whatever appeals to young people. That effort is right and just. To condemn motion pictures in one fell swoop is an outrage—an injury to a legitimate business which should be tested in some court. Make the detractors prove their case. After that they will be more careful what they say. It is one thing to make a general assertion. It is quite another to offer the proof in specific cases such as would be required in a court of law.—*Moving Picture News.*

In celebration of the Dickens' centenary at Oxford last week at the East Oxford Picture Palace on Monday and Tuesday there were special Dickens' programmes, consisting of "A Tale of Two Cities" (in three parts), "A Christmas Carol," "Little Em'ly," from "David Copperfield," and an adaptation of "Our Mutual Friend." The audiences were large, and the music rendered was most appropriate to the pictures.—*Kinematograph and Lantern Weekly.*

Advertising Synopses for Edison Releases in this Issue.

"A Romance of the Cliff Dwellers"

Taken at the Cliff Dwellers Canyon, Manitou, Colorado, this tragic story is bound to excite wide attention. In a series of wonderfully beautiful scenes, we are shown how, at a period long before the discovery of America, these people loved, hated, fought and were punished.

"Brockton Fair and Horse Show."

A complete tour of the great American fair of 1911, showing races, parades, the reception of Governor Foss, horse and dairy cattle show, all beautifully photographed and highly interesting. A film all will want to see.

"The Stuff that Dreams are made of."

Burlesque melodrama, through which the hero, the heroine, the villain, and the villainness go through the most awful adventures. The beginning and ending make the story plausible. Those who remember "Why Girls leave Home" will find an even bigger treat in this.

"A Question of Seconds"

This Western drama reveals the fruitless vindictiveness of a jealous lover who thirsted for revenge. With his efforts to reap the harvest of his vengeance this story is concerned. There is many a thrill through the picture.

"Life in the United States Army."

Produced by special permission of the United States War Dept.

A film that will attract attention all over the world. The big 12-inch disappearing guns firing at and hitting a target over five miles away will make audiences fairly rise out of their seats.

"The Bo'sun's Watch."

When the ship arrived in port, the bo'sun wanted to rush off and marry his own Bedelia. But the stern captain ordered him to remain on duty, and that began the complications. A comedy of types.

"Codfish Industry, Newfoundland"

The method of catching, preparing and shipping the fish is shown in an interesting way, with picturesque backgrounds.

Recent Edison Releases.

A Complete Table from Jan. 15.

Jan.	17—An Old Sweetheart of Mine (Dr.)	945
	17—Mike's Hero (Com.)	650
	20—Off the Coast of Maine (Des.)	300
	20—The Black Arrow (Dr.)	1000
	24—The Story of the Indian Ledge (Dr.)	1000
	24—The Rise & Fall of Weary Willie (Com.)	1000
	27—Logan's Babies (Com.)	1000
	31—Home; a Thanksgiving Story (Dr.)	1000
	31—A Perilous Ride (Dr.)	1000
Feb.	3 An Island Comedy (Com.)	1000
	7—Willie Wise and his Motor Boat (Com.)	650
	7—The Ghost's Warning (Dr.)	1000
	10—The Lure of the City (Dr.)	1000
	14 The Kid from the Klondyke (Com.)	1000
	14—"Pull for the Shore, Sailor" (Dr.)	1000
	17—A Day at West Point Military Academy, New York (Des.)	1000
	21—A Man for All That (Dr.)	1000
	21—Three of a Kind (Com.)	1000
	24 The Heart of Nichette (Dr.)	985
	28—Icebergs off the Coast of Labrador (Des.)	340
	28—Buckskin Jack, the Earl of Glenmore (Dr.)	1000
Mar.	2—The Living Peach (Com.)	600
	2 The Troubles of A. Butler (Com.)	1000
	9—Martin Chuzzlewit, Part 1, 2 & 3 (Dr.)	3000
	13—Stage-struck Lizzie (Com.)	650
	13—Eleanore Cuyler (Dr.)	1000

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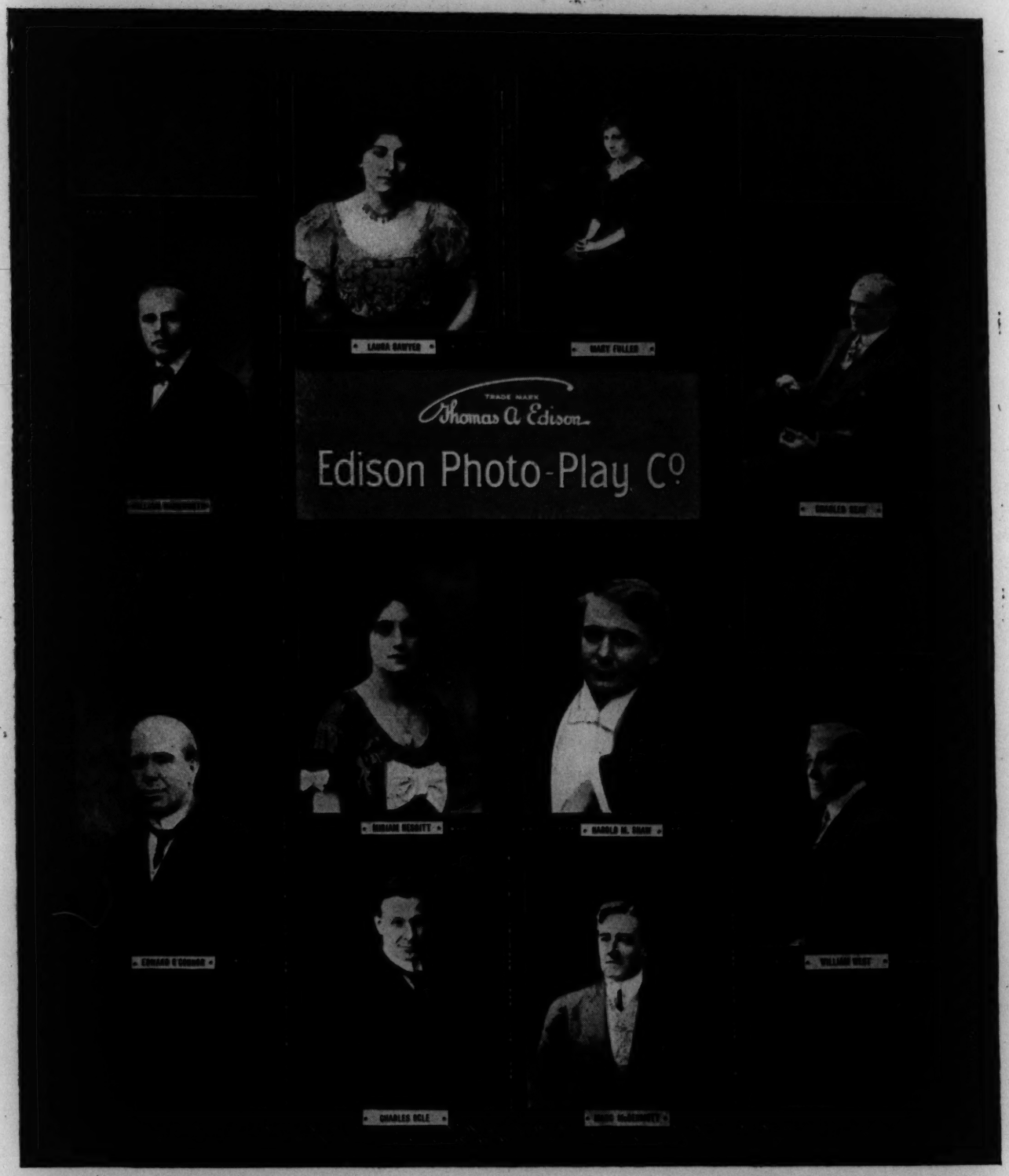

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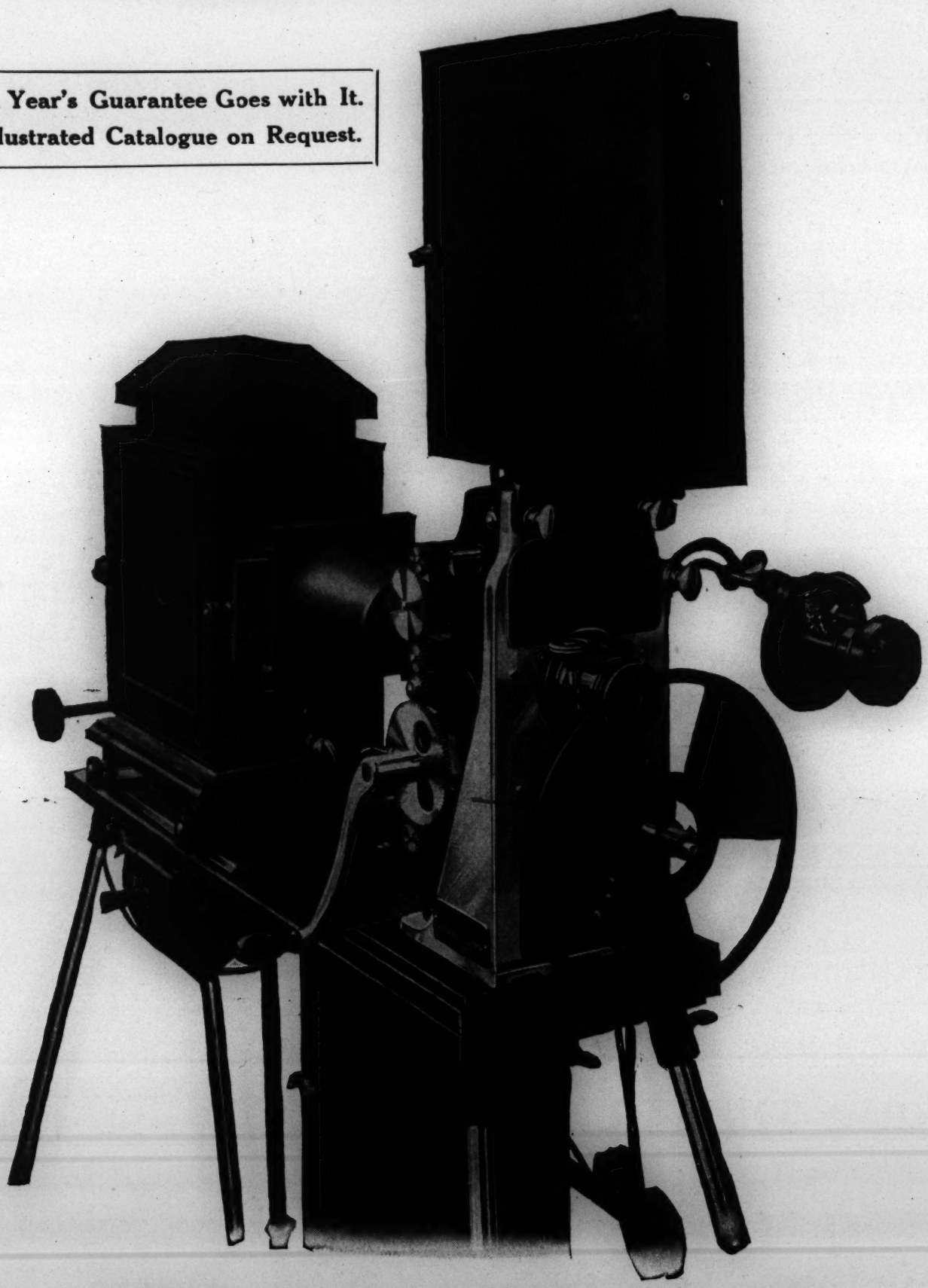

EDISON MANUFACTURING CO., LTD.,
CITY OFFICES: 25 CLERKENWELL ROAD, E.C.

Printed and Published by THE EDISON MANUFACTURING CO., LTD., Edison Works, London, N.W.